

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE - 27**

**END-SEMESTER EXAMINATION: MAY-JUNE 2023**

**VI SEMESTER B.A TEP: Theatre and Performance Studies**

**INTERPRETATION & PSYCHOANALYSIS: TS 6322**

**Time- 2½ hrs Max Marks- 70**

 **Instructions:**

1. **This paper is for students of III B.A Theatre and Performance Studies who have chosen the INTERPRETATION & PSYCHOANALYSIS elective.**
2. **The paper has THREE SECTIONS and TWO printed pages.**
3. **You will lose marks for exceeding the word limit.**
4. **You are allowed to use a dictionary.**
5. **Answer the following questions in 150-200 words each. (2x15=30)**

1. Explain the Saussurean distinctions in your own words. What are the implications of these distinctions?
2. What does Lacan offer us in the statement ‘The Unconscious is structured like a language’? Explain in your own words.

**B.** **Answer the following questions in 100-150 words each. (2x10=20)**

1. Pick one memorable line of dialogue from any of the plays you have studied. What seems to happen to this line when you subject it to detailed scrutiny, mindful of what we have learned from Lacan?
2. The lights flicker on stage and turn red and green each time a character uses the phrase ‘and then’ in a long monologue. What potential does this moment carry as you understand it?
3. **Read this excerpt from a response to Pah La published in the Tibetan Review:**

Creating works of historical fiction carries a particular challenge: how to present the past honestly, whilst also having the freedom to explore an entirely fictional narrative. Majumdar too sets himself an additional challenge, in using his story to explore the politics and future of non-violence. As a playwright, he has every right to Deshar’s fictional narrative, and the inventions of events which follow. However, the play is frequently referenced in publicity media as being “based on real events”, blurring the line between fiction and the reality of the situation. This is particularly problematic for events such as those in Lhasa in 2008, where the official reporting of the time was itself full of inaccuracies and misleading information.

The central act of self-immolation in the play is dramatically staged but worryingly mischaracterises the protest act. The play barely explores the reasons behind self-immolation protests nor does it convey the intent that Tibetan self-immolation protesters have demonstrated in their actions. In the play, the self-immolation protest takes place alone on a hill in Kham. This goes against the fact that the majority of the self-immolator protesters in Tibet choose a public place and shout slogans or leave behind letters stating their motives.

1. What problems of representation are cited by the authors above? Could we say that misreading is one of them? What defence are you able to offer for the playwright? How would you deal with this issue if you were staging the play?

**Answer in about five paragraphs. (20 marks)**

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